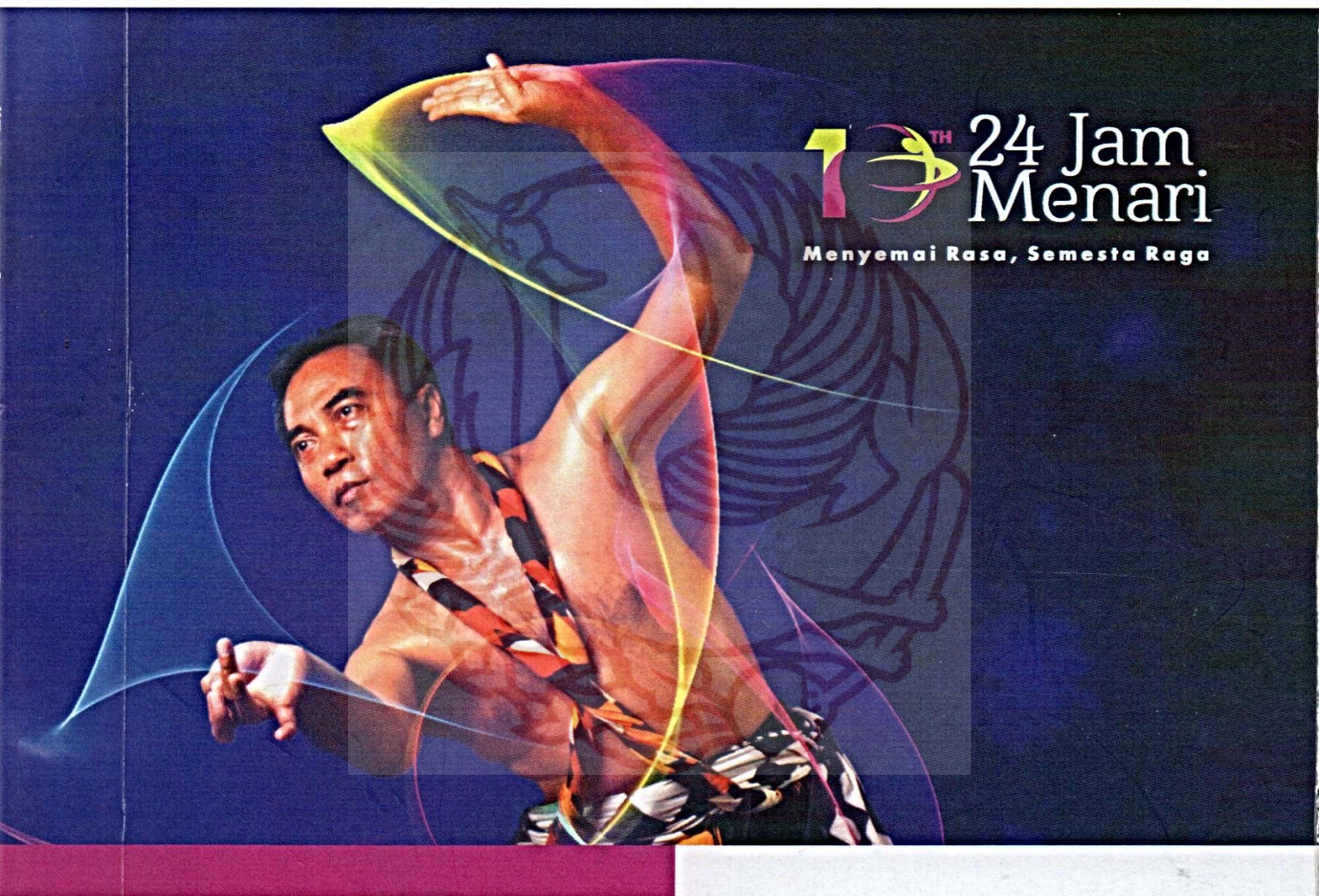


P R O C E E D I N G

“We Feeling” in Dance: A Manifest of Intercultural Values



**1TH 24 Jam
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Soekma Yeni Astuti
Slamet MD

PROCEEDING

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PERSPECTIVE REVIEWS OF SOME PAPERS

Prof. Tamura Fumiko
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The island of Kudaka in Okinawa of Japan had been famous for its unique and mysterious ceremony called “Izaihô”, conferral initiation of women-as-goddesses, held every 12 years. It consists of a complicated series of rituals and several-days-isolation of the qualified women (born in the island and married to the men also born there and in a certain age) accompanied by music, dance and chanting. Unfortunately, we may not have the opportunities to see this amazing ceremony because the inhabitants decided not to continue the ceremony in 1978, owing to the lack of the women fully qualified, even though outsiders (scholars, journalists etc.) strongly opposed. This decision had been preceded by conflict of thinking among the female ritual leaders, between the ones who insisted on the perfection of the ritual and the others preferred continuity of it.

This case is very symbolic and thought-provoking when we think about the originality or authenticity of some culture, or if people have difficulties to decide between conservative continuity and any kind of changing of their culture. Moreover, this case is very suggestive for us to think about “Intercultural” matters. At least we could say that the insiders have more right to determine the destiny of their culture rather than the outsiders of it, though often reverse cases take place.

From the point of view mentioned above, the following papers are meaningfully interesting. SOURCING AND RESOURCING FROM JAVANESE DANCE: A PERSONAL PERSPECTIVE presented by Jeannie Park shows very charming and also suggestive thoughts about “rasa”,

“interpretation of culture” and others based on her own rare experiences of, and a deep insight in, the Javanese culture regained through learning traditional Yogyakarta dance. She also shows a genuine point of view on “Intercultural” matters, which may be caused by her intercultural background (Korean decent, born and raised in the United States and now lives in Java.)

Her paper goes to “resourcing” Javanese dance and culture. She says, “Our engagement with culture provides us the tools to understand ‘culture’ so that we have the ability to create ‘new culture’ without disconnecting ourselves from the core values — — —.” This reminds us *THE SPIRIT OF BEDHAYA IN CONTEMPORARY DANCE* presented by Matheus Wasi Bantolo. He emphasizes the importance and influence of traditional Javanese Court Dance, Bedhaya, toward “contemporary” dance creation in Indonesia. He explains the difference between three categories of “new bedhaya”, so to say, “form”, “term” and “idea”. The ones which imitate the dance “form” in various meanings, the ones which use the “name,” and which are influenced by the “idea” or inner meaning of Bedhaya. Then he goes to “Bedhaya as Inspiration in the Cultivation of Contemporary Dance.” The present writer mentions “Bedhaya” is originally very mysterious ceremonial court dance and which could not be seen by everyone, like in the case of “*Izaihô*” mentioned above. The writer thinks that “Bedhaya” stimulates strongly the imagination of dancers probably because it has been hidden.

ARTISTS AND THEIR ROLE IN CREATING A LIVING CITY presented by Narumol Thammaprulsa shows one clarification of the idea of “We feeling.” Based on the careful fieldwork in Japan (Tokyo, Kyoto) and Indonesia (Jakarta, Yogyakarta), it shows how artists in modernized historical cities shape their roles in initiating public activities.

It says, "To be 'a city', it needs all these infrastructure as 'hardware' but it also needs understanding how people feel as 'software'. It encompasses environmental psychology, cultural literacy, sensory appreciation, and a visceral sense of the city. It refers to the city's artistic thinking and understanding of social dynamics." After introducing individual, group, and networking activities of artists in this context, it concludes, "The city and its residents must raise questions about their roles and positions regionally, nationally, and globally."

The writer highly evaluates the challenge of the committee of this international seminar introducing a difficult but very interesting theme. Also apologizes for this review being uncomplete. Finally the writer want to indicate the dangerousness included in the idea of "intercultural values" of each level, from a small community till the nation and the world. Hopefully the relationship between 'culture's is impartial and based on mutual understanding and mutual respect.

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PUSAT STUDI TARI DUNIA
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THE SPIRIT OF *BEDHAYA* IN CONTEMPORARY DANCE

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Sareng ing tahun 544 tahun Surya, utawi 560 tahun Candrasangkala, Prabu Basukesthi ing nagari Wiratha, kagungan karsa amundhut parara. Sakathahing kenya ingkang endah ing warni kinarya dhara – dhara, winastan padhaya utawi badhaya. Anulad widadari kasapta ing Suralaya, sarwi tinabuhan ing gendhing kemanak utawi kethuk kenong. Binarung ing kidung sekar kawati utawi sekar ageng. Inggih punika purwaning panjenengan dalem nata Tanah Jawi ngagem lelangen badhaya.

Simultaneously in 544 the years of Surya or 560 the years of Candrasangkala, King Basukesthi king of the Wiratha kingdom, desirous of taking Parara. Some very pretty girl as young women, called padhaya or badhaya. Inspired by seven fairies in Suralaya (Heaven of the Gods), while playing kemanak music or kethuk kenong. Simultaneously in singing a song or Sekar Ageng (the great Song). This was the beginning of Javanese King using Bedhaya dance.

An excerpt from *serat Wedhapradangga; Serat Sujarah Utawi Riwayating Gamelan* (Wedhapradangga; Writing History or History of Gamelan, written by Raden Tumenggung Warsadinigrat, in Java in 1874, a Karawitan maestro of Keraton Surakarta, p.8). A very long journey of a dance that until now still exist, even as an inspiration in working on a new dance. New dances were created from “only” the shape of bedhaya or developed from the spirit of bedhaya.

Introduction

Indonesian dance artists used traditional dance in Indonesia in preparing the work of the dance, so that the work has a contemporary color and in line with its time. Present in a work that makes the artist prefers to call it a "*tari kontemporer*" (contemporary dance). As the *kontemporer* term itself derived from the English word based on the contemporary digital dictionary The American Heritage Desk Dictionary, which means present or contemporaneous (2003).

Currently contemporary dance choreographers based on Javanese dance utilize the rich heritage of dance that lay before them as the traditional knowledge in the creation of dance sources ideas or anxiety personally choreographed. A genre of Javanese dance tradition that has become a source of the ideas in the choreographers works is *bedhaya*. *Bedhaya* is a genre of dance from Surakarta in central Java (*Keraton Kasunanan Surakarta Hadiningrat*), danced by nine dancers in the same dressed. *Bedhaya* as a sacred dance, has mystically values for the Javanese people, and considered as a heritage. This dance is only performed at certain times and with various devices rituals. *Bedhaya* that had sacred values is *Bedhaya Ketawang* only danced during the coronation ceremony of King and its anniversary. The names of *bedhaya* are usually the same as the name of the music (*gendhing*)that accompanies such as *Bedhaya Doradasih*, dan *Bedhaya Pangkur*.

The currently phenomenon, new choreographies related to *bedhaya* are; used of the term *bedhaya* as the title with the form of works as a genre, and the work that takes ideas or things essence in *bedhaya* in a different form with *bedhaya* as a genre. The first category saw *bedhaya* as a 'form' or in a sense is a genre, according to the name of the dance, the number of dancers, and performance structure. There were a few adaptations in the work on the motion or visual system,

but rather on a desire to emulate the spirit of making the work of the same name and the structure as *bedhaya*. Although, for the record, Keraton as the original owner of *bedhaya* culture stated the dances that were similar to *bedhaya* created outside the palace called *bedhayan*. Dance pieces that use *bedhaya* names are: *Bedhaya Hagoromo*, *Bedhaya Minang Kalbu*, *Bedhaya Welasih*, *Bedhaya Timasan*, *Bedhaya sedhah Mirah*, *Bedhaya Siguse*, *Bedhaya Temanten* ect.

The new *bedhaya* in this category, there were also using the name *bedhaya* but in a completely different structure from *bedhaya* performances. Even though there were forms of insinuations about the *bedhaya* dance form or in other terms was mocked. In the extreme, these works deliberately make funny shapes on *bedhaya*. The basic idea was actually social criticism but used a genre of *bedhaya* as the form ideas aesthetic camouflage against the *bedhaya*. This example works *bedhaya Bedhaya Prek*, *Bedhaya Dudu*. Other forms with names *bedhaya* was *Bedhaya silicon*. The choreography forms were absolutely no use Javanese traditional dance elements. Movement, costumes, and arrangement of space, extreme used of new elements to the exploration of plastics. Just as the number of dancers and sex together with *bedhaya*.

The second category is as *bedhayan* term used to describe the dance *bedhaya* created outside the palace, a group of female dancers in a certain amount for dance theater works called *bedhayan*. *Bedhayan* term in this category actually has long appeared when a group of women dancers called *bedhayan* in the 18th centuryies. This term became popular began at the start of the rise of Ramayana Ballet at *Prambanan* temple around the 1960s. It is growing up now with the work of a dance drama in which there are groups of female dancers like *bedhaya* called *bedhayan*.

The third category also become the focus of this paper is on contemporary choreography that process, exploring, and knit works by using a basic idea of cultivating as contained

in *bedhaya*. The ideas, thoughts and approach to creating works which then continues in the process and manifests wealth of variety, shape, type, quality, style, meaning, and revealed details. It's influenced by culture as the mother of Javanese dance culture associated with the way of life, values, and Javanese people aesthetic.

Bedhaya as the object of this paper because *bedhaya* not just one genre of dance but the basic existing Javanese dance. Its creation process through a transcendent time. Historical beginning, the creation of the Javanese dance as in the *bedhaya*, referred to Wahyu Santosa Prabowo in the book "*Sejarah Tari: Jejak langkah Tari di Pura Mangkunegaran*", in *Kakawin Arjuna Wiwaha* mention the word dance with words *abadhya*, through the Islamic Mataram era became *bedhaya* (2007: 37).

Data in this paper is the observation of the author since 1998, when engaged earlier with the choreographers until now, so widely supported when the author learned from them. The author had been a dancer in contemporary works from the choreographers as well as the processes involved to work together with Sardono W. Kusumo, Elly Luthan, Sunarno, Wahyu Santosa Prabowo, Nuryanto, Sulistyio Tirtokusumo, and Retno Maruti. The author is also a choreographer who always uses elements of classical Javanese dance as a basis for the choreography creation. The involvement as a participant observer -supported in order to listen, and feel directly the techniques of motion are given, as well as understand the ideas of the choreographers on their work, so that data could be accurately obtained.

Modern and Contemporary

Studied of contemporary dance in Indonesia will not be separated from the discussion of the development of modern dance in the world. Nonetheless artists, observers, and people in the Indonesian dance will always strive to give the

boundary between them. This restriction is to see the development of a dance piece in the present so-called contemporary dance, to distinguish the dances of both the classical tradition and the folk dance. Modern dance is seen more to see the development of dance in the western world, even though western dance world have their own limits on modern dance, which in turn make it as inspiration for the development of Indonesian contemporary dance now.

As the opinion of Gerald Jonas, modern dance is about how a work was created, by whom, and not the style of a movement. The phenomenon of modern dance in the West began to receive serious attention in line with the development of ballet in the late 20th century. The predecessors of modern dance were American women who feel free enough to use a purely personal inspiration combined with gestures to create dance work. This freedom was the arcing work of these women as a personal expression. The freedom that they pass on this as has happened in the world of poetry and art, which was the cultural phenomenon known as the romantic era (Jonas, 1992:191). These women like Isadora Duncan, Ruth St. Denis, and Louie Fuller inspired freedom for Modern dance figures such as Martha Graham, Dhoris Humphrey and Charles Weidman (Clarke and Vaughan, 1977:236).

The next generations, modern dance accommodated a wide variety of traditional dances. This proved modern dance was flexible enough to explore and work with not only the theme of history and local legends, but also disciplined movement traditions such as *T'ai Chi Ch'uan*, *Yoga*, *Salsa*, and *Bedhaya*. Groups and modern dance choreographers has collaborated with worldwide traditional artists to develop their works. They show a dialog between individual creativity with traditional dance.

Katherine Dunham's work entitled *Fanga*, explored African and Caribbean dance. Her other works based on

dance Liberia titled A Great Chief and Tropical Revue, as well as the work entitled Bal Negre and Caribbean Rhapsody was based on a ritual dance Trinidad. The Alvin Ailey American Dance Company with the choreographer, Alvin Ailey, produced repertoires-based on the African American dance with the titles; Revelations and Shango. This was in line with the development of contemporary dance work in Indonesia using dialogue or the development of traditions that exist in Indonesia.

As the term, contemporary derived from the English word based on the contemporary digital dictionary The American Heritage Desk Dictionary (2003), which means present or contemporaneous. One choreographer who became a pioneer of Indonesian contemporary choreography, Sardono W. Kusumo develop a style of dance as a merger between the Javanese classical dance with an expression of Sardono's personal freedom. The specificity of his work was to be a role model for the next generation in the work by following the techniques of the choreography.

Choreographer of the present generation worked consistently and intense dialogue with provision abilities and conceptual art tradition. Artists are often referred to as contemporary choreographers have found the personal special characteristic creative process. Some of them developed the movement to discover they cultural own body, though still with a strong enough base their traditions, as well as several others established the tradition were still in the form of their tradition. For example; the choreographer, Hartati, presents diverse dances and ideas from Minangkabau tradition. Mugiyono developed exploration gestures from the Javanese tradition. Retno Maruti developed dance based on the provision of dance and classical Javanese dance vocabulary. Choreography of Elly Luthan based on the mix of Javanese dance and other dance cultures like the Minangkabau, Aceh, Banyuwangi, and Kalimantan.

***Bedhaya* as Ideas**

As in the creation of *Bedhaya*, the process of formation of Javanese dance, was inspired by the environment of human life as seen in the creation of *Bedhaya Ketawang* dance (Prabowo, 2007: 42). Materialized into a dance work called *Bedhaya* through a gradual process involved multiple parties such as the King, The poet or writer, creator of *Gendhing* (music), and movement creator. A myth that sequence once *Sultan Agung* (a great king *Mataram's* kingdom) capture natural phenomena, the universe is very quiet sound of the breeze like the sound of *gamelan kemanak Lokananta*. Along with that drifted beautiful song then was presented to eight court officials together to make music with the instructions *Kanjeng Sunan Kalijaga*, one of *Wali Sanga* who famous in developed Islam in Javanese culture (Javanese Islamic guardia). The next stages of the courtiers appointed to process the dance create. By the time practice with mystically, *Kanjeng Ratu Pantai Selatan* (supernatural ruler southern ocean who had a mystical relationship with the kings of Java) train the dancers for three months. It's as stated in *Wedhapradangga* (1990: P. 54). Similarly, the creation of the next *bedhaya* dances begins with *The Sultan Agung* listened the sounds of nature such as the sound of birds, gurgling water, wind during the meditation.

Kamus Istilah Tari dan Karawitan Jawa, Terms Dictionary of Dance and Javanese *Karawitan* (1977: 90), defined that *Bedhaya* dance was a classic dance composition in the Surakarta and Yogyakarta style brought nine female dancers, and themed legend, chronicle and history. *Bedhaya* dance was performed by nine dancers, contained a number of symbolic significance that was always associated with the views and philosophy of the Javanese people, such as; Number nine is the number of the largest in the Javanese view; related to the macrocosm and microcosm that were the universe and in human beings; nine holes in the human body.

Bedhaya dance was danced with smooth, soft, gentle, *banyu mili* (flowing water), and accompanied by the piece of *kemanak* that blends with the song bring the atmosphere of *regu*, *wingit*. This nuance brought us to the magical atmosphere and contemplative, as if we were in another world, so as a means of pointing towards *olah semedi* or *patraping manembah* (Meditation and praise the Almighty / God). We would live up to the atmosphere *heneng* (in silence) *hening* (in stillness) *hawas ing purwa sedyasangkan paraning dumadi* (remember the beginning and the purpose of life in the universe). Costumes and makeup are generally the same (in general use *dodot ageng*) as well as the absence of the characterizations of the stories in the show, the more difficult the visual comprehension. It actually makes *Bedhaya* can be said to have multiple interpretations, as well as a work of Literature was in the form of poetry. A vision of dance as expressed by a figure of movie theater and actor, Slamet Raharjo Jarot, in a conversation argued that "dance is poetry or prose in motion" (13 February 2015). This suggests that the discussion about watching a dance performance is like reading a poem or prose beautifully assembled in body language.

Javanese people recognize the *adi luhung* concept (the valuable concept), in the tradition of art. The meaning of *Adi: linuwih* was more than anything or has more value, *luhung* was sublime, high above another and also meaningful. *Adiluhung* concept is not just a matter of aesthetics, but more than that, it contains the values of the philosophical, religious, educational, ritual, and others, which includes all aspects of human life. *Adiluhung* concept and its manifestations show the vision of contemporary society includes artists of the dance as a whole to the problems of human life, such as *sangkan paraning dumadi* as well as the essence or meaning of life (*gayuhaning urip*), which is embodied in the symbols that used in the expression. As with

any other terms of dance, *beksa*, that is also interpreted as *ambekipun Kang Esa*, which shows the attributes of God Almighty. *Beksa* derived from the word *ambekipun raos sawiji*, having a sense already in a state of silence or in a state of full concentration, understand the position in life, also with the Almighty (in Fiber *Wedhataya*).

Manifestations of the concept of beauty as in Yogyakarta dance style according to experts of the Yogyakarta palace, dance abstraction of inspiration of dance traditions, called *Joged Mataram* consisting of *sawiji*, *greged*, *sungguh*, and *ora mingkuh*. *Kawruh Joged Mataram* although an abstraction beauty of dance style of Yogyakarta, but in fact can also be applied to the Javanese dance in general as a dance style of *Surakarta*, dance style of *Pakualam*, and dance style of *Mangkunegaran*, in view of the quality of a dancer.

First, the dancer must always keep the awareness and the concentration must be maintained so as to keep self-control. Meaning of total concentration but without causing stress is that the dancer in question should not be oblivious (trance), but he is in a situation where all his attention on the role that he is playing, so it's not going to ignore everything around. Target concentrations of dancers are role, and how can turn these figures converge in him or her.

Second, the dancer should curb the emotions so as not to lead to something rude. This spirit should not be released for granted, but must be restrained to be channeled towards reasonable. The point is that the emotions to the outside must be controlled so it does not appear in the form of rough.

Third, a dancer must be full of confidence on stage, but should always control him or her self so as not to lead to a vanity. This belief fosters an attitude that convincing, certainly, and no hesitation.

Fourth, dancers dare to face anything when they were on stage, so do not be afraid to face difficulties. Dancers must keep what is already ability with full responsibility, full of

courage in playing its role. This constancy also means fidelity and courage to face the situation however with self-sacrifice. This attitude deposition is universal, the same for any art, especially the art of theater.

Mastery of these four will also make a Javanese dancer is able to achieve a high quality can express "a sense of" dance in total. Totality and concentration on which the thought of *Joged Mataram* is the foundation thought to measure the ability of dancers in general. Both supported it with the maximum restraint to make a dancer is said to achieve a sense of quality.

Achievement of *rasa* would be perfect if after mastering the four parts *Joged Mataram* above and then mold them into something more sublime called *manunggaling kawula Gusti* (the union of man and God) or divinity. The *rasa* will appear when there is an expression of unity with the Almighty. The unification of divinity can be achieved with the stage when a person in a state of peace or in India the concept of so-called union with deity, in yoga and total self-giving, or *bhakti* Peace is a form of concentration of a dancer, like the opinion of S. Maridi, embodies the concentration of Javanese dance with meditative stages. Tenderness motion, and arrest him make it into a meditation in motion. Restraint must always be maintained so that the dancers are not swayed in the rhythm of the motion. The space formed by the rules should be maintained, so that the body remains balanced. The concept of self-control such as the concept of *Kundhalini Yoga*, where one is always aware of its existence.

The concept of silence in Javanese dance can be seen also in the opinion of an expert in Javanese dance, *Laksminta Rukmi*, in Jakarta as stated by one of her students, *Sulistyo Tirtokusumo*, about the concept of *suwung nanging isi*. This view shows that the beauty of it will appear in a silence. The silence contains many things about human life on earth. Appreciation will be profound when a person reaches a stage

of silence (interview, February 2000).

Yogyakarta style dance teachers in providing guidance usually disclose a description of the idiom was hard to understand. For instance, teachers cited the views of Sri Sultan HB VIII himself who once said: “if you still bring your humanity on your part, it’s impossible you can be a good wayang”. This advice was then translated by dance teachers in Yogyakarta with the words: “To be able to take the role with precise and meticulous soul should *kothong* (empty) *ananging kebak* (but full)” (Wibowo, 1981). A dancer or student is expected to digest themselves what purpose stored in these words. The meaning of these words, were actually very subtle and deep on a concept of beauty of dance. The brief sentence means: if a dancer has not been able to empty the soul of all personal properties such as complacency, less responsible because they feel could, like extolled and so forth; definitely will not be able to fill his soul with the character demanded by the role. Totality, concentration, and self-control are the key of this expression.

Bedhaya for the Javanese people had an essence that is always grounded in balance and harmony, as well as the absence of pressure on the dancer so that all forms be balanced and without pressure. The essence of Javanese life was always resigned to the circumstances and all divinity. The essence is revealed in *bedhaya* dance that seemed to yield to the form without coercion. *Bedhaya* will look beautiful when in motion *Sumarah* (resigned) to the Almighty in terms of Java called *tansah eling marang kang kawasa* (Remember the Almighty) or *sangkan paraning dumadi* (Origin and purpose of life). The understanding of *Sangkan Paraning Dumadi* in the beginning there was the influence of the ultimate truth according to Hindu teachings, namely *Brahman* or soul of the universe.

In line with the above understanding, *bedhaya* would be ideal or perfect if the dancers is always *eling marang sangkan*

paraning dumadi, and try to get *manunggaling kawula lan gusti*. *Bedhaya* will be internalized for the audience when the concept has been integrated within the dancers. Every breath, every plot, every step in the movement should always unite ourselves in the concepts, concept called *meneb*. As a concept in dance, *meneb* means a dancer no longer think or too much attention to technique. Technical matters rather than ignored, but the achievement of the quality of the technique, considered to have been mastered in depth if you want to reach the level *meneb*.

Javanese contemporary Choreographers in their work required dancers with standard capabilities approaching the standard expected by the mastery of the concepts above. Some choreographers in their creative process also prioritize understanding of the values of Java. The process of the body dancers as a medium of expression was the basis of foothold of Javanese contemporary choreographers in creating their work. Not just moving formed that exist in Javanese dance to be made into a new one but each part contained a philosophy in motion knitted. Motions presented sometimes did not show the style of Javanese dance but people still see all *ke-Jawa-an* (Javanese nature) in it.

***Bedhaya* as Inspiration in the Cultivation of Contemporary Dance**

The existence of Javanese dance has been through a long process from time to time, in line with the change of dance artists and in accordance with prevailing values in his time. The presence of Javanese dance for artists at that time and for the broader people, perceived carries deep meaning for human life. The journey has great significance in the human aspiration to give color to the environment are loaded with various happenings problems.

Javanese dance masters who leave a legacy, dance, to future generations consciously sided with the concepts of art

that is always associated with the socio-cultural era. The concepts of Javanese dance are not just an aesthetic problem alone, but more than that, which covers various aspects of human life. That is to say, the masters looked Javanese dance aesthetic issues covering the area of human life more broadly.

The views expressed above, became the foundation to study the creators of contemporary dance about their work to make a wealth of knowledge about the development of the world of dance ranging from classic to contemporary. Choreographers put forward their view of life through dance. From dance works, it can be seen the way they look, showing the foundation of creation and the creative process to make them as a contemporary dance choreographer.

The creative process in Javanese contemporary choreography performed through the interpretation of Javanese dance genres that exist in classical dance as *bedhaya*, *langendriyan*, and *wayang wong*. Explorative was done also by combining the styles of other Javanese dance at the cultural centers of Java found in the palaces of Java such as *Kasunanan Surakarta* style, *Pura Mangkunegaran* style, the style of *Kasultanan Yogyakarta* and *Pura Pakualaman* style. The process approach is fused to the processing of the genres of dance and character of classical Javanese dance.

Contemporary choreography in this discussion presents a poetic form as in *bedhaya*, a Javanese dance genre is danced by nine dancers in the same dressed, as a sacred dance that has a magical value for the Javanese people since staged only at certain times and with various rituals devices. This new choreography based on *bedhaya*, the pattern creation of had discretion in interpreting the story and characterizations. Dancers portray certain characters, at the same time it is possible to melt and the switching function to strengthen the atmosphere and character dance symbolizing the story.

Disclosure of story ideas and expression of working contents used expressions through dialogue between

characters too (*Antawacana*, in the terms of the traditional dance drama called *wayang wong*), songs of Java (Javanese song singing opera as in the form of Java - *Langendriyan*), as well as expressions of Javanese poetry (*geguritan*). dialogue by using the song to be the color of the works of this kind of choreography, every dancer is required to have the ability to exercise sound apart of course as a dance performance has a good body work. They were an ability to share every breath in motion and vocal strains become prominent in its presentation skills.

As a performance that also accommodate theatrical dance, dramaturgy elements in the atmosphere disclosure required acting skills of the dancers. Acting is to lay emphasis on the atmosphere built characters that appear in the performance. A dancer sometimes become different characters in one show, then at a certain moment they are fused to blend into one character as disclosed above in *bedhaya* poetic ideas.

The poetic idea is seen in the implementation of the dance which combines good mastery of technique and depth of content that have been fused. Motion carried as in *bedhaya* was a heave motion, flowing gently that allows the human in the realm of meditation. This culture level makes the *bedhaya* as a means of the embodiment concept of the unification of human and God in a gentle motion. *Bedhaya* moving force flows as like a spinning wheel very fast until no visible movement. Subtleties can be achieved when the dancers can control the physical, and has set their mind so as to achieve the correct "*rasa*". Conversely, the absence of physical controls and setting the mind, the motion will be wobbly, like a living human being looked uneasy.

Contemporary dance choreographers based on Javanese tradition dance used the choreography model described above, which are; Sulistyو Tirtokusumo, Wahyu Santoso Prabowo, Wasi Bantolo, Retno Maruti, Elly Luthan. For

example, Sulistyono in his work entitled *Panji Sepuh*; Wahyu Santoso in his work entitled *Keblat papat Lima Pancer*; Wasi Bantolo in *Tandhing Gendhing*; Retno Maruti in *Abimanyu Gugur*; Elly Luthan in *Drupadi Mulad*. This paper takes an example of a case in which the work of Retno Maruti *Abimanyu Gugur* and Elly Luthan in *Drupadi Mulad*.

Performances of contemporary choreography based on the Javanese tradition has been through several performances both in Indonesia and abroad. Performances inside Indonesia were usually in Jakarta, although it was also carried out in major cities as well as cities that have strong cultural base performances such as the city of Solo. Enthusiasm and the appreciation of the audience and the media of the works were immense, evidenced by the many spectators who came and coverage in the mass media.

Here, this article will outline the elements of the choreography of the performances of the contemporary outline. The elements of the choreography are; dancer, movement, aural, and visual layout. Dancers gender, to discuss number of dancers, and characters; movement to discuss the use of forms of motion, tempo, rhythm, body space; aural discuss music, vocals; discusses visual layout stage, fashion, property, make up.

These works presented un-verbal form as in *bedhaya* so that dancers also wore the same clothes. Whole grain did not appoint a dancer with a particular character but sometimes pointing character in verbal dialogue or singing or song. As a performances genre of Dance Theater, dancers are required to master theatrical dance, dramaturgy element in the disclosure of the atmosphere. This was to put pressure on the atmosphere built characters that appear in the show. A dancer's sometimes fused together in one unity as in *bedhaya*.

These choreographies used movements as a language of communication with the audience. The movements that

became the basis of the creative process used vocabulary of Surakarta Javanese dance style as a base. Exploration was also done in assembling movements to follow the rhythm of the music (gendhing) as well as every breath done. These vocabulary selected an existing *bedhaya* movements in the genre, as well vocabulary for male dancers more space to expand the movements.

This work's model was supported by more than 10 dancers with various functions in character. Cultivation of the atmosphere was emphasized in the appearance of the story with verbal dialogue and dialogue as the song or songs in the show of *Langendriyan*. This was in addition to providing communication between the players, the audience also to give the dynamics of the atmosphere.

Aural elements also dominated the piece of dance music using elements of Javanese gamelan or karawitan. The development in dance music was to play gamelan in a variety of work on the musical composition prepared from traditional Javanese classical repertoire. The composition was fused with dance works in giving the dynamics of the atmosphere, giving illustrations, and escorted the strains of the song the dancers. The unification became thick with the kind of opera plots in which dancers also sang a song.

Visual elements in terms of costumes used traditional Javanese clothes called *kemben* (traditional strapless), *jarik samparan* (long cloth), with a headdress like *gelung* for the Javanese girl's character. As for the men used the technique of Javanese tradition everyday clothing without clothes or called *jlog*. Makeup was not in character but more emphasis on showing the face of a natural dancer (everyday life make up). Visual stage in the arrangement was a proscenium stage as the venue of this work. Performances of contemporary choreography based on this tradition has been through several stages performances by using the form of a stage and the position of diverse audiences, such as the use of the

stage proscenium at Graha Bakti Budaya, Taman Ismail Marzuki, Taman Budaya Surabaya and the Little Theatre ISI Surakarta, as well as some stage arena like Ball Room at hotels, and other places with the diversity of the stage. With the diversity that makes the stage design for the floor choreography customize the design stage. Costume is not just costumes but wrapping cloth turned and gave the characters on the show. As in the story idea departed from classic stories such as the Mahabharata and Ramayana epics.

Epilogue

The development of contemporary dance is characterized by dialogue between individual creativity and tradition. Contemporary choreographers tried to bring their new works in the personal expression with their traditions of the past. Dialogue between traditional dance and choreographer, as well as cultural contact with other traditions into the creative process of the choreographers today, so it shows how a person makes a dance based on creativity. Even if they were in touch with a lot of new cultivation but did not release their attention to the existence of the background art.

Bedhaya, dance which is considered to have a high aesthetic achievement, is associated with values, perspectives, and Javanese life. On the other hand, work in dance is a body of expression which is a reflection of life, so that the dance means to invite people to reflect on the various problems of life. redefining traveling in the work: the work is worship, friendship and sharing with others. Contemporary choreographers based on Javanese dance have the soul of *bedhaya* in the cultural life of the dance, so in shades work the spirit of *bedhaya* became the soul in the work of the dance.

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Discussion | First Session
INTERNATIONAL SEMINAR
"We Feeling in Dance : A Manifest of
Intercultural Values"
Indonesia Institute of the Arts
Surakarta
Friday, April 29th 2016
Speakers : Jeanni Park &
Wahyu Santoso Prabowo

(Q) Romo Muji

Rasa sebagai *core* dari *desk*, dengan implikasi memudarnya rasa kemudian semesta makin *materialized*, *phsycalized*, *digitalized* dengan permukaan aja. Karena problemnya adalah soal proses yang diperoleh oleh 'generasi yang dianggap instan' lalu bagaimana 'rasa', yang dalam bahasa kebatinan yang saya pelajari ternyata kalau rasa yang tidak dipandu oleh budi itu hanyaakan menjadi emosi belaka. Bagaimana *decide of sheetpenguripan* dari standar-standar yang ada ditanamkan? Sementara di luar rasa itu memudar.

(A) Wahyu

Penguripan menjadi kunci ketika kita mencoba mencermati bahwa telah mulai layu dan memudar. Dan tampaknya dalam proses pembelajaran tari memang terjebak pada hal-hal yang lebih teknik dan olah fisik. Jadi, tidak seimbang antara bagaimana mencoba menghayati sebuah tarian atau juga memberikan pembelajaran kepada anak. Itu juga sedikit-demi sedikit diarahkan dan dihidupkan melalui budi. Sebenarnya ada banyak contoh, apakah pernah atau seringkah bapak guru atau pengajar tari mengajak mereka keluar untuk mencoba membangun

rasa takjub kepada satu apa yang ada di alam semesta ini. Membangkitkan kesadaran mereka bahwa ada sesuatu yang luar biasa kepada alam. Mereka akan bangkit ketakjubannya, kekaguman luar biasa, begitu indahnya alam, dst. Hal-hal ini yang saya tahu sangat jarang, dia hanya olah tubuh terus dan teknik-tenik terus. Padahal ketika anak-anak di bawa keluar agar tercipta rasa takjub, bahwa itu adalah keilahian yang luar biasa. Maka sekaligus pada hal ini guru tari demi sedikit mulai memberikan pengetahuan bahwa diperlukan laku spiritual. Ketika menari pun juga diperlukan laku spiritual dengan berbagai car. Seperti puasa dulu. Dalam situasi sekarang, laku spiritual tidak hanya berhenti pada masa nenek saya dulu atau masa saya, melainkan konsentrasi dan proses intens merupakan laku spiritual. Intensitas dan aktivitas berproses ini kadang instan. Salah satu upaya yakni salah satunya ketika kita tidak perlu laku spiritual seperti meditasi, dsb, konsentrasi dan intensitas itu terjaga terus dalam proses. Tentu ini akan mampu memunculkan dan menumbuhkan kembali rasa yang memudar itu. Dan ini untuk mengimbangi latihan-latihan yang sangat fisik dan hanya teknik.

(A) Jannie

How the core subject of this conversation about 'rasa'. I think is like the maturity the state of being that happen in the process. And in the environment where young people today are trying to. I guess it's the instinct culture everybody want to be instead. In the Asia it just still a process. It's whole of process. So, its challenge about both of aesthetic and spiritual equip. Because people now have sort cut in the process to be an artist. How to go back and face this challenge? I feel same with Pak Wahyu. It was true that a lot of dancer approaching the technical and physical. I so want to add that, a lot of this cultural practises were created as in important learning tool in some sense is suppose to make it

easier to learn.

Banyak yang praktek-prakteknya dalam kesenian baik tradisi, jawa, karawitan, tari, mocopat. sebenarnya itu untuk memudahkan menjadi alat atau media belajar. Memicu seseorang untuk mengalami proses tersebut secara empiris. Hanya yang terjadi adalah banyak ke teknis, karena jaman sudah berubah, bagaimana strategi berikutnya. kita juga harus sadar, *what's happening* ya? apa yang menjadi pengaruh-pengaruh dalam memandang sesuatu.

Jika sudah tidak memudahkan lagi, dan malah geser fokusnya, jadi nantinya fisiknya, estesisnya, dll menjadi sebuah standar tetapi rohnya tidak dipertimbangkan. *It's about maturity* atau kedewasaan terhadap unsur-unsur yang jadi penting. Itu tidak bisa instan. Seperti kita bertumbu, itu adalah proses. Mau ngga mau kita harus menerima bahwa pemahaman tersebut tidak bisa instan. Kita akan mengalami. Waktu kita seusia 20'an ya fisiknya saja yang dikenal oleh gurunya yang sangat arahkan. karena kedewasaan batinnya belum siap untuk menerima. Sayangnya ketika sudah lansia, sudah bisa memahami tapi fisiknya, tubuhnya tidak bagus ketika muda. Pengaruhnya atas apa yang kita tahu harus cari cara yang lain dan metode yang lain untuk memudahkan orang lain. Bagaimana memperngaruhi orang lain, bukan menuntut. Ini yang menjadi tantangan saat ini. Sistem pendidikan sekarang semakin berubah dengan yang dulu. Kalau dulu ya, guru tidak dipertanyakan apa saja guru bilang adalah benar. Untuk jadi kritis pun tidak bisa. Tapi itu juga menjadi semacam : saya melihat banyak guru mengikuti apa yang diberikan, karena itu yang menjadi akses atau referensi. Jadi itu hanya diulangi tanpa adanya kesadaran atas situasi dan kondisi yang ada saat ini. Untuk memudahkan seperti mencari bahasa yang lebih mudah dan lebih klik dengan berbagai teknik, kemungkinan bisa sedikit-demi sedikit untuk memahami. Itu adalah tanggung jawab guru juga

untuk memudahkan dan bisa mempengaruhi. Kita harus terus mencari. Dalam hal ini, seseorang yang akan mewariskan harus jauh lebih kreatif. Agar bagaimana pemaknaan itu bisa sampai. Secara otomatis kita lahir sebagai pewaris, maka mewariskan itu sudah tanggung jawabnya lain. tapi kita usahakan karena adaitu dapat bahasa yang lebih mudah dengan disesuaikan dengan teknik agar rasa tanggung jawab tadi, pengasahan atas pendekatan itu.

So, it's just explaining that for somebody to kind of base on all of these values, because a lot of cultural practices were actually a wonderful tools to understand a fame people to understand. You just can do it by doing it over and over you develop the sensibility. But now that things of change, kind of change, time of change, time frame of change. It's hard kind of achieve of a lot of those result as it was in the past. And means that a lot of teachers and mentors today have to be new creative in to developing new ways, new methods, new ways to influence, new ways to creative understanding what this art form; Rasa is about. Sometimes i felt when watching the master dancer; the body perhaps, most people think technically the body cannot speak, but it actually has anentire story that is being told to that body. And how to see beyond, just the aesthetic beauty as a body. So, it's more opportunities for platform to bring in this beautiful, beautiful masters. Not trying limited but to breach a way to have access to that.

(Q) Ibu Bulan Jelantik

To jeanni,

Rasa. How to give *rasa*? Not only the dancer but also the viewers, how to make them understand about the aesthetic? How do we educate the people (viewers) about *rasa*?

To wahyu,

Penari egois dan egosentris, apakah karena mungkin

panggung itu jauh, di atas sana dan dia semacam menjadi raja, dan penonton adalah rakyat yang melihat dari jauh dan menjadi terpisah. Apakah memang kita harus menegaskan bahwa tarian itu meskipun adi luhung, atau kraton, atau tinggi sekali, perlu mendekat dengan penontonnya. Untuk lebih bisa mencapai rasanya. Mungkin dengan lebih banyak ada panggung kecil yang lebih dekat dan panggung-panggung di jalan atau tempat umum. Mau turun di masyarakat dan mau sharing dengan penonton. *It's a homework for EO and architect of dance centre.*

(A) Jeanni:

There is no right methods, isn't it?. Rasa is about instinct to the hearts. So, you know that you have to use the instinct to heart. It's like my children or it's kind of a natural, care. If you want to somebody else to care, you have to find the way to hold her hand, come with me, and let's look it together. How do we identified it together? Why we have relationship with this. In sometimes when we have to bring down language to the child, the simplified. It's really simplified. Find something that is easy to identify. And so, it's same thing for audiences. Quite often the audience aren't the dancers. So, that if we use the body language they don't understand. But if we use human to human language, it will be much easier. And quite often again it's about a personal outlook, a personal story, then it's easier to make that connections. With the special like we say, if we want to present a master dancer and we don't want to make assumption. Sometimes if we stay quite as the presenter, too many assumption will re-raise with audience. So, to create preventive assumption, we hope to invite the artist or master artist to come to the interview process. We can start talking about the dance, what the personal relationship of themselves with an element of what they want to share. Sometimes we have some kind of understand how they want to share, this is about

communication strategy as well. We have kind of know what the language that just *common*. I remember asking master teacher, so you know we thinking we are going to get some kind profound answer, so why the movement like this? She just said “*Ya, Cause I was stop that ways*”. So, there is nothing profound behind that way. This is that we do little bit for our research. How to identify the right word to open up the wonderful secret without being that secret. Just make it very simple. Sometimes i don’t with the master dancers, it don’t need to take served, to see how they visual expression *entering* the memory. It’s a lot. Again, its constantly, not a struggle, but a constant challenge to see what is the take to get this person from young to be older kind of make those connections and we have to convey that. And I’m sure this is writers, educators, critics, whose can say a lot but this always have a lot of different strategies that we have to utilize. It was communicable, accessible. I tried that with my children, it’s start from very simple, personal, and see what kind of conversation happens. When we tried with the audience and make short conversation cause it could be very long. I guess more experiences, more experiments. You know we can have a more conversation and we can tried the extra become a method to create the communication medium. So they will understand that.

(A) Wahyu

Persoalan egois terkait dengan ketubuhan penari atau kepenarian bisa jadi salah satunya karena terjadi perubahan panggung yang jauh, dsb. Tapi saya melihatnya tidak sekedar itu. Artinya egois ketika penari itu asik dengan dirinya sendiri, asik dengan tubuhnya sendiri. Artinya kalau asik dengan tubuhnya sendiri, puas dengan dirinya sendiri, ini kan lebih ke ragawi, lebih ke fisikal. Tapi ketika tubuhnya *urip mowo urup* tadi, hidup ada energi ada aura dan istilah yang lain. dan *urip hang nguripi* artinya mampu berbagi

persoalan. Karena tari sebenarnya merupakan refleksi dari persoalan-persoalan kemanusiaan dan kebudayaan. Bagaimana persoalan-persoalan ini dan kesulitan-kesulitan ini mampu disharingkan, mampu berbagi dengan yang lain, secara ketubuhan juga mampu merespon dan mampu direspon, mampu berinteraksi dengan kekuatannya itu. Sehingga *urip mowo urup urip hang nguripi* itu ngga egois, meski jaraknya area pertunjukan dengan area penonton agak jauh. Tapi yang lebih pokok adalah yang saya sampaikan itu tadi. Tapi bisa jadi juga itu menjadi pengaruh. Sehingga perlu ini diteliti. Apakah jarak antara hadirin dan pertunjukan itu berpengaruh.

(Q) Prof San

Berhadapan dengan generasi yang berbeda orientasi kultural dan sosialnya. Generasi baru tidak bisa mengikuti langkah yang sudah ditempuh generasi sebelumnya. Apakah ada semacam resep, apakah ada semacam jalan keluar untuk mengatasinya masalah ini. Mengenai Intensitas, kalau kita mau melatih intensitas dengan menarik, akan berbeda dengan generasi sebelumnya yang memiliki frame yang jelas. Rasa itu menyambung dengan raga. Generasi yang tidak punya orientasi yang sama, lalu frame nya apa? Frame baru apa yang harus digunakan? Pegangan yang akan digantung .

To jeanni :

I know that you have very very complicated situation which to be equal, to get into the most people of Javanese people. Javanese more difficult. But you are very communicate. How far do you can follow the *arus* by doing all that, by join the society, by dance, to get *rasa*?

(A) Wahyu

Seperti yang saya sampaikan tadi bisa dibilang resep ataupun gambaran. Namun sebenarnya, memang setiap

generasi tertentu ada hal-hal yang berbeda, pemikiran dan pengaruh yang datang dari luar. Tapi kalau yang saya sampaikan proses yang intens kemudian konsentrasi merupakan bentuk laku spiritual yang sekarang. Saya kira ini ngga masalah. Kalau dulu framenya ada laku spiritual yang, kungkum, puasa, dll lebih kepada keilahianya. Namun sebenarnya konsentrasi dan proses dengan intens ketika konsentrasi dan proses dengan intens kemudian memunculkan keikhlasan dalam bergerak, memunculkan ketulusan di dalam bergerak, dan tidak egois. Sebenarnya ini sudah mengarah kesitu. Tentu ketika Frame sekarang yang agak berbeda. Mungkin karena karena pengaruh teknologi, ketika berproses intens itu mungkin terganggu dengan adanya sms, facebook, dan macam-macam dan itu memang menggejala. Ini adlah suatu tantangan sebagai guru ari, bagaimana saya mampu mengendalikan itu. Mereka harus disiplin, konsentrasi, proses intens, jangan sampai itu dilepas. Dan saya yakin jika kita punya kekuatan untuk mengendalikan itu. Saya yakin sedikit-demi sedikit akan berhasil. Di ISI Solo sudah membuktikan itu termasuk bagaimana mahasiswa dibawa keluar untuk mencoba menghayati situasi alam seperti apa. Dan bagaimana mereka mampu menyerap kekuatan-kekuatan, energi-energi yang juga diamati di dalam semesta itu. Ini tantangan yang harus di jawab. Kalau tidak yang kita tidak akan berkutik. Saya percaya sekali bahwa konsentrasi dan proses intens itu akan mampu menciptakan itu. Tentunya dengan kekuatan kita mengendalikan proses itu.

(A) Jeanni

Intensity is the recipes of existing learners to developed discipline, so it can developed 'rasa'. So, what next? How do you developed the intensity with the young whose time has changed? Pak Wahyu said that it is a challenge for the teachers. It's also the responsibility for teachers to

developed that new method and new practice.

But the hang on in key principle, concentration, intercity and discipline. So, when I listening to this, everybody has different the way to interpreted those. So we have talking about nowadays, now that the academic discipline about learning, about teaching is now highly develop in Indonesia. This is now a wonderful opportunity for professional educators to do the research to develop next. And I think we might need to look into that other fields to develop and understand even say the psychology process interacting something. The spiritual process continued. What another elements or strategies can be developed to get interest cause its about get interest the young learners, to invest the time, invest the energy, and it is all about invested. So, I also believe in, yes, we have to do more research which will be ideal. But its about every individual sharing the values of behind the forms. We have to be have capacity to make that connections. So, that is communicable, and that's perhaps next level of a capabilities that need to develop how can we insteadly make those connections develop the language, so there is easier to understand. And now that I m thinking about that I feel that's important research. Because not the practices from some generations ago. Perhaps the good practice, but perhaps not as relevant today. So, constantly looking for relevancy. That also means, the value never change but the way that we have to transfer the relevancy will continue as will be a challenge. Thats why we have to do a lot more research. But i think in the general, the value will never change. Something that we want to sit in, but we're hope they will make new contribution to the value and to communicate that. So i think that is the interesting challenge in the future. Regarding like personal process. That I practice with my teachers as well we do yes. And I very discipline that it. Yes or no... it's again about personal development. I don't have very good soft discipline, you know. It's gonna like when I dance, can I dance by my

self? No, Because I think Javanese dance is communal activity, it's more interesting when people comes together. Or there is a teacher come regarding you. It's still reflect some techniques, but at the sometimes this soft maturity helps. It's more about personal connectivities. So, I don't know what can I say. No fasting. But because now we have to converse more about it. So, we have to develop new methods to realize that now I am not on the next afraid. No matter how much you know something. I remember this because I hear a lot in by teachers here. We have to look at it in the different angle. No matter how much you know it. So again, it's more reason for another research. And make it more exciting. And we just discovery something new, for another new research, that's fantastic.

Back to javanese phylosophy. Sudah, hidup kita sudah selesai. It's growing search. I think almost everybody was say. Probably not. For me everyday we trying to develop that.

Next level, I didn't now that there is many levels. Sometimes I keep thinking. There are methods that perhaps are now useful to us, that we discover or those that what I mean for the next level "rasa". For example studying dance. I didn't realize that nobody use hitungan, you know like counting, it was something that happen when we turn the century. What they did use in the past? Sounds like the gamelan; getuk, kenong, gong. You know, wow... different effect that lerned i guess. Do teachers know that now? yes know... yes. But in practice, no. Bali, they still use it. They sing the song, they don't count. Because It has to be, it has to hear and inclose to their body, and the body respond. That's an example of method. We have the bodies interesting experience to realize. I don't know maybe ten years to understand that. But its gonna be a constic question for me to research that. That's the kind of stimulation, maybe, need to be ditanam for all of us, for young people. And if they forget, they will remind them again.

(Q) Yusoff

Saran: Memberikan dua screen dwibahasa agar penonton lebih mudah memahami.

To Jeanni:

You are not local, right? Akan sukar bagi seseorang itu untuk menyemai rasa atau jiwa, menjiwai atau merasai sesuatu budaya. *You talked, you're not belonging this committee.* Rasa itu datang daripada darah yang mengalir di dalam. Itu menolong otak untuk merespon apa yang ada dalam komuniti. Refleksi dari 20 tahun di Indonesia, bagaimanacaramenjiwainya yang bukan asli dari darahmu?

To wahyu:

Posisi penari dengan jarak penonton. Mungkin persoalannya bagi saya, budaya dikawal sebagai suatu konvensyen yang dimiliki oleh seseorang, dimiliki oleh satu komuniti yang tidak boleh disentuh, tidak boleh dirubah atau dikongsikan kerana dia milik individu/keturunan tersebut. Jadi itulah yang membuat orang menari memiliki ego, dengan merasa kerana akulah seseorang yang memiliki budaya itu. So, orang lain tak begitu cakap.

(A) Jeanni

Ini mengenai gaya *heritage*. *The native heritage versus culture heritage*. Warisan budaya secara genetik versus warisan budaya secara budaya. Seperti di dalam paper dan sempat sentuh tadi. Ternyata genetiknya apakah ada buktinya. Saya melihat disini sangat percaya bahawa secara genetiknya ada. Karena hanya dengan pakai bahasa Indonesia. Oh orang ini asal, seandainya saya tetap dikenalkan berasal dari korea, tapi saya sama sekali tidak kenal dengan koreanya, tanah korea. Saya pernah kunjungi Korea, tetapi saya diundang sebagai dari Indonesia. Itu pertama kali saya kenal dan sentuh dengan tanah nenek

moyang saya. Tetapi secara genetik tetap harus ada dengan harapan bahwa ada sesuatu yang tetap dikoneksikan via darahnya itu. Saya kira itu tergantung pada individu yang mau dan terbuka untuk mau sentuh dengan aspek tersebut. Seperti tadi, saya sebagai orang yang lahir di Amerika, identitas Amerikanya malah di depankan. Saya malah sedikit menolak, baik itu dengan sengaja maupun tidak sengaja. Aku sedikit menolak budaya genetiku meskipun itu aksesable. Tetapi saya menolak karena sekarang saya sebagai warga negara Amerika, saya harus menjadi bagian hidup disana, semua ekspresi saya, bahasa saya, cara pikir saya, tubuh saya, harus seperti orang Amerika. Dan merasa nyaman, dan belum ada referensi untuk bisa membedakan satu dengan yang lain. Itu referensi pertama. Tapi ketika sayang datang ke Indonesia, Oh... ini sudah berbeda dan syukur kalau kesenian itu menjadi daya tarik utama untuk saya kesini. Baru saya down, baru saya akan membuka diri bahwa ternyata saya juga orang Asia. Kenapa sekian tahun ini, saya sedikit menolak? Oh... ternyata sebagai anak muda, identitasnya, komunitas yang dibangun disitu juga menjadi suatu hal yang penting. Tetapi ini mengenai pengembangan jati diri, ini membutuhkan proses ya... jadi saya kesini, saya tahu. Karena maaf kalau orang Jawa akan kasih tahu anda sebagai orang luar, mereka tidak malu tentang hal itu. Tetapi tidak harus menyatakan. Itu saya sudah merasa syukur sekali bahwa saya diterima. Itu melalui aksi. Diundang, ikut aktif dalam kegiatan, dianggap. Itu saja. Rasa itu. Tapi saya galau. Secara nyata, saya memang orang luar. *Who is be* orang luar? Tetapi di dalam hati saya bisa merasakan menjadi bagian dari komunitas. Apa saja yang mau diberikan? Saya terima. Dan itu sama-sama menghormati bahwa jikalau saya dihargai karena saya juga sangat menghargai kesenian, atau nilai budaya disini. Itu sudah menjadi plus. Tapi saya juga tidak akan memaksa bahwa ini juga milik saya. Saya memelihara sebagaimana kita

menganggap aset yang kita miliki dipelihara dengan baik. Yang lucu mengenai ini ya, kalau 'aku' ya tadi? Kalau di Amerika di 'aku', *why it's very-very dominate*? Disini juga ada 'aku', but it's different. Itu 'saya' di dalam konteks yang jauh lebih besar. Atau konteks mikro, makronya. Dan itu alasannya apakah ini merupakan pengaruh secara genetik atau keaslian atau identitas dirinya? tetapi yang penting saya tahu saya siapa, tapi saya bisa integrasikan nilai-nilai ini yang membangun siapa diri saya. Dan saya menganggap Indonesia, kalau seperti Jogja, *it's a home*. Omah kalau bahasa Jawanya. *It's like a the place which you feel comfortable*. Saya akan tetap menjadi foreigner. But again, choices of, memilih hidup di atas pilihan bahasa ke dua, salah satu konsekuensinya itu. Tapi it always be mu home. Tidak mungkin saya akan tahu persisnya seratus persen. Dan itu menjadi tantangan untuk saya. Tetapi untuk harmonis kehidupannya, partisipasi menjadi bagian tapi bukan artinya saya juga pakai topeng. Tetap bagaimana harus memilih bagaimana yang paling cocok untuk saya, melalui praktik-praktik yang hadir disitu.

(A) Wahyu

Egoistik itu sebenarnya oh ini sebuah karya tari yang dimiliki oleh keturunan, atau di dalam satu generasi keraton, misalnya. Bukan itu. Tapi yang tadi sebenarnya banyak saya bicarakan, bahwa tari dengan tubuh-tubuh penarinya ini, bagaimana mampu berbagi, tidak hanya untuk kepentingan keasikannya sendiri, tapi bagaimana ini berbagai. Tentu dalam komunitas tertentu, di dalam keraton itu juga terjadi. Meskipun lingkupnya tidak seluas ini ya. Ketika tari itu hadir di dalam komunitas tertentu, tentu disitu terjadi interaksi antara karyanya dengan masyarakatnya. Akan lebih baik lagi kalau ini mampu berinteraksi dengan komunitas yang lain. Semakin meluas. Dan memang ada hal-hal yang itu dalam 'upaya menjaga' nilai-nilai yang ada

di dalam karya itu. Tapi bukan dalam pengertian egoistik yang saya maksudkan tadi. 'Menjaga' ini pun juga selalu akan terjadi perubahan-perubahan meskipun dari generasi dalam komunitas itu. Tentu akan terjadi juga perubahan-perubahan, akan terjadi perkembangan-perkembangan. Da juga kemungkinannya perkembangan ini juga mampu menembus batas-batas wilayah komunitas itu. Artinya kalau demikian mampu menembus batas-batas komunitas yang 'menjaga' ini artinya ini juga sudah mulai mempunyai kesadaran untuk berinteraksi dengan yang lebih luas itu. Berinteraksi, saling berbagai, dsb. Dan saya yakin sekali bahwa tari-tari dalam komunitas tertentu ini juga tidak egois.

(Q) Pak Joko

Bagaimana resep untuk dapat berbagi? Anggota komunitas tari semakain lama semakin berkurang. Dan itu dianggap sebagai hal yang biasa. Karena menurut saya ini tidak sehat. Harus lewat pintu mana dulu agar dapat masuk kepada generasi sekarang? Kalau di Jogja sudah bisa mengendalikannya. Tapi kurang bisa di kelompok tari saya. Bagaimana cara mengendalikannya?

(Q) Leon

Kami sebagai orang asing, sangat menghormati kebudayaan yang ada di Indonesia. dan kami sangat berterima kasih kepada teman-teman, orang-orang Indonesia dari berbagai macam suku. *Aparules* penari dalam jaman globalisasi ketika mereka memiliki tradisi seni sendiri dan ada *influence* dari luar? Bagaimana mereka merespon antara kesenian sendiri dan dan kesenian dari luar? Menerima atau menutup *influence* menjaga seni tradisi murni sendiri?

(Tanggapan) Tasman

Seminggu yang lalu, di TV ada pendapat, pendidikan kita tidak sepadan dengan biaya yang dikeluarkan. Oleh karena itu saya sebagai orang pendidikan, kita perlu prihatin. Mudah-mudahan pernyataan itu tidak benar. Tetapi saya sekilas melihat memang di wilayah kita, di dunia kita, di profesi kita terdapat hal-hal yang menurut saya agak salah. Apa contohnya? Di dalam tari memang wujudnya dibentuk dari teknik. Tapi teknik itu hidup bisa mancawarna. Jadi beda-beda. Itu yang tidak pernah dibicarakan oleh kita semua. Kenapa itu tidak dibicarakan? Mas Wahyu dan Mas Wasi itu tokoh Krisna yang luar biasa. Tekniknya sama tapi teknisnya yang berbeda. Menurut pengamatan saya di pendidikan kita, tidak disinggung. Itu masalah yang agak relevan kalau kita membicarakan kehidupan teknik di dalam tari dan kehidupan di dalam masyarakat kita. Memang satu bentuk tari bisa mati karena bagi orang yang tradisi beku, itu mempertahankan koreografinya, aturan-aturan yang teknik. Bukan teknik, tapi aturan-aturan yang teknik. Padahal apresiasi kehidupan kita berubah, ya sudah tidak *gathuk*. Ini yang menurut saya banyak dilalaikan oleh pemerhati kehidupan tari kita. Lha mestinya, kalau saya membaca buku-buku kuno itu ya begitu. Saya membaca buku bedoyo itu ya bedoyo sampai di kuil, masuk keraton, dari PB I sampai PB yang sekarang, Bedoyo itu berubah terus. Ngilmunya berubah pakai apa? Saya lihat itu yang teknis saja, rasanya yang masuk kepada mereka yang para empu-empu. Yang itu dicerna dengan teknik dengan teknisnya dia sendiri. Kalau pembelajaran teknik ini dipegang kuat, matilah seni kita. Tari kita matilah. Seni akan lunglai. Karena kehidupan berubah terus. Saya melihatnya kok begitu. Di sekolah yang saya dirikan, setelah saya tinggal sebentar. Itu saya kembali, ada orang-orang yang tidak tahu tapi mengajar. Ia mengajarkan isi kita yang sekarang dengan teknik orang yang dulu. Kan jadi tidak

logis. Isi kita ya isi kita yang sekarang, bukan yang dulu. Lha bagaimana penjarwaannya itu mungkin pirantinya diantaranya 'mungkin'. Di IKIP, dunia fakultas pendidikan, universitas, membuka cabang kesenian termasuk tari. Tidak membicarakan deduktik, metodik pembelajaran. Ya sudah barang tentu kehidupan kesenian kita terlalaikan. Jadi yang dibicarakan itu sampingan-sampingan dari masalah-masalah itu. Saya bisa menunjukkan itu. Mudah-mudahan pengamatan saya tidak salah. Tapi menurut pengalaman saya itu salah. Dan itu terjadi beberapa. Jadi kembali, kalau pengumuman di TV itu benar. Kita harus prihatin. Mungkin terkadang kita menempatkan orang itu tidak pener. Berdasarkan pangkat, jabatan, tapi tidak tahu. Kalau komposisi tarian kita menghendaki penari yang diinginkan isinya, ya itu jangan main-main. Saya agak keberatan kalau kesenian kita untuk sampingan kehidupan. Kesenian kita harus menjadi adi luhung dalam kehidupan kita.

(A) Wahyu to Pak Joko

Sebenarnya, saya yakin betul bahwa kesenian akan terus bergerak, akan terus bergulir, akan terus berubah. Karena harus juga kita ikuti jiwa jamannya. Sehingga saya ingat sekali apa yang disampaikan Pak Gendon. Seni tradisi itu kontemporer. Seharusnya kontemporer karena sifat-sifat kekinian itu selalu akan melekat pada seni tradisi termasuk tari. Sehingga akan selalu berkembang. Dan ini kaitannya dengan generasi-generasi yang berubah tentu ada pemikiran-pemikiran juga, ada pertimbangan-pertimbangan juga. Bagaimana masa kini itu akan bisa dekat dengan generasinya. Sudah sampaikan bahwa ada kedisiplinan konsentrasi, proses intens terus-menerus, tentu dengan serius. Tidak ala kadarnya, tidak langsung jadi. Sebenarnya ada lagi, artinya bagaimana ketika kita ingin menumbuhkan kembali rasa yang menjadi esensi di dalam kesenian itu. Termasuk bagaimana kita mengkondisikan

kondisinya, lalu bagaimana menciptakan caranya sendiri-sendiri. Itu akan menjaga keberlanjutan. Kalau kita selalu mengadakan how to, nanti kita hanya copy-paste dan terus copy pasti lagi dan lagi. Kapan kita punya kekuatan untuk benar-benar bisa respon dengan situasi kondisinya. Tentu saja sekarang di dalam bidang seni kita punya pasti peran, kekuatan, atau ciri khasnya masing-masing bisa memberikan kontribusi atas keberlanjutan tersebut. tadi mengenai kehidupan estetik dengan kehidupan dalam masyarakat. Itu sejak dulu menjadi suatu tantangan, tapi saya merasa semuanya sama-sama penting. Tinggal organisasi masing-masing mau mengedepankan atau memprioritaskan yang mana. Akhirnya tanpa infrastruktur. Ini akan fokus pada pelestarian. Bagaimana tidak merubah. Caranya seperti itu ya seperti itu, tapi menjadi nilai ada bahan belajar, untuk penelitian juga siap. Tetapi sebagai penelitian, relevansi dalam kehidupan bersama dalam masyarakat. Itu tetap harus dikembangkan. Namanya inovasi, tentu saja akan ada yang namanya pergeseran. Tapi itu juga menjadi resiko. Kadang-kadang ada bentuk kesenian yang nggak kita senangi, tapi akhirnya tetap hidup di dalam masyarakat. Ini sudah saatnya untuk memanfaatkan teknologi. Karena semuanya bisa. Kita sekarang teknologi untuk mendokumentasikan, manusia sudah sangat kuat untuk hadirkan suatu hasil penelitian secara akademik, faktual, dsb. Itu untuk mendukung arsip tersebut. Tetapi kita juga tetap butuh seniman-seniman yang aktif untuk mencari inovasinya. Bagaimana kesenian itu tetap hidup, masih punya fungsi, masih punya proses. Jadi saya merasa peran kita sebagai pemelihara ya bukan hanya presentation, tetapi keberlanjutannya, semua bisa punya peran tersebut. Kita tidak harus tangani semuanya sekaligus, siapa tangani ini, siapa mau ciri khas ini, nah ini namanya menjadi sebuah infrastruktur yang saling mendukung.

mereka untuk tidak hanya berhenti berproses dengan intens namun juga bagaimana juga mengajak mereka untuk mencoba menghayati rasa itu dengan melihat. Ketika kita dikondisikan untuk melihat berbagai macam pertunjukan, mendengarkan berbagai hal, tentu itu adalah salah satu upaya juga untuk mencoba membangkitkan rasa itu yang dikhawatirkan semakin pudar. Jadi kalau kita hanya konsentrasi di proses untuk mengembangkan kecerdasan tubuhnya, tapi tidak dibarengi mengkondisikan untuk mencoba menghayati, dengan cara mengamati berbagai pertunjukan. Tentu masih juga ada hal-hal yang kurang. Itu juga harus dibarengi dengan satu yang membangkitkan apresiasi. Dari apresiasi terhadap kesenian itu, menjadi satu kondisi yang akan mampu kemudian menghayati rasa itu. Jadi tidak hanya kepenarikan aja, atau proses pengkaryaan tari saja tapi dibarengi dengan kondisi-kondisi pendalaman-pendalaman itu melalui berbagai pengamatan terhadap hal-hal yang berada di luar proses itu.

(A) Jeanni

Ketiganya menghadirkan poin yang paling penting, yaitu keberlanjutan. Baik melalui proses belajar mengenai peran-peran kita sebagai pemelihara seni selanjutnya, untuk mempertahankan tapi juga sekaligus mengembangkan. Sama mengenai resep-resep. Saya merasa –ilmu khusus dari Asia juga— adalah tidak ada resepnya. Diingkatkan lagi dalam film untuk anak-anak tadi, dihadirkan dengan sangat sederhana sekali. Tidak ada resepnya. *The secret receipt* adalah kekuatan masing-masing sebagai individu. Dan tidak ada How to. Kadang-kadang di barat sangat pintar untuk menyiapkan how to, itu lebih ke guide line. Memudahkan. Tapi kadang-kadang kita terlalu tergantung dengan how to-nya tersebut. Sekarang saya akan lebih banyak di ilmu pengelolaan, dll. Bagaimana caranya ya? Caranya yamari kita harus lebih kuat untuk identifikasi

Discussion | Second Session
INTERNATIONAL SEMINAR
"We Feeling in Dance : A Manifest of
Intercultural Values"
Indonesia Institute of the Arts
Surakarta
Friday, April 29th 2016
Speakers : Narumol Thammaprulsa &
Shahanum MD. Shah

(Q) Mbah Prapto

Untuk Kop, saya sangat tersentuh dengan yang tadi. Sepertinya letaknya bukan kesenian, tetapi lebih kepada kemanusiaan yang tumbuh dan di situ kesenian menjadi sarana. Jadi, tekanannya bukan pada nilai etnik ya sebenarnya. Nah mengapa saya letakkan di situ, karena kita sebenarnya di umum di Indonesia ini kalau untuk diletakkan dalam nilai etnik, itu restriksinya agak banyak ya. Temen-temen yang mungkin wah ini *Jawaadhi luhung*, umpunya gitu, atau etnik yang mempunyai nilai-nilai lalu dia harus menjawab tantangan kesenian kota, umpamanya begitu. Atau agama yang membikin sama semacam tekanan-tekanan di situ. Nah, itu mungkin menarik kalau saya tanyakan dengan mbak yang dari Malaysia ya. Juga tentang apa ya restriksi agama dan etnik di situ, itu diudaranya apa lewat pariwisata saja atau lebih pada nilai-nilai itu.

Tapi, sebenarnya yang paling ingin saya tanyakan kalau melihat dari sudut kemanusiaan itu manusia yang bagaimana yang bisa untuk membangun intercultural values. Itu pertanyaan besar, minimal buat saya yang kerja dengan orang-orang dari mancanegara, itu selalu ada : apa saya bakai human right, atau saya pakai Jawa saya, tapi saya memasuki Jawa saya yang sebenarnya *memayu*

hayuning bawana. Jadi artinya di situ juga kemanusiaan. Tapi kalau kita bicara sekarang ini ada “A Manifest of Intercultural Values” sepertinya kita tidak menyentuh nilai-nilai dasar dari etnik kita. Tapi punya konsekuensi-konsekuensi dan itu rupanya akan bertabrakan (katakanlah ini terlalu berat kalau bertabrakan) akan terjadi sebuah polemik yang biasanya dikalahkan dengan nilai konsep pendidikan untuk ekonomi Asean. Ini saya terus terang saja menanyakan tentang hal itu sebenarnya bagaimana? Terima kasih.

(A) Narumol Thammaprulsa

I’m not sure if I understand the question properly because it’s about promoting intercultural, but I think in any kind of work related to intercultural works definitely, not just only art work but any kind of work. Because now we live in the intercultural among Thai cultural era where everyone kind of mingle to each other. But, I want to talk more specific on how people can include all the people and try to make a change and of course include promoting differences and diversity as well. I think if I understand the question, right.

So, when we talk about individual artist is not just only artist but anyone like i said before like creative people who are interested in some social issues that occur near your house or wherever in your city and also you want to take some actions to stop that kind of problem, and you tell stories, you collect people, you tell them to become your friends and organize a group and sharing idea more and more. Then, started to implement some kind of project that you created and then it leads to a movement. So, the change will come after. I think very similar to many intercultural projects these days that many artists trying to come up and work together and trying to identify what the issues they have. I didn’t mention that I’m a theater artist, so my main focus also on

intercultural collaborations. I have been involved in many cross cultural works with many artists, especially in Southeast Asia and in America. It's the same way, I'm not a social welfare or humanity worker, I'm an artist. So, I do the same as an individual and I saw their some problems in Southeast Asia for example the project we call "Mobile" with artist from Singapore, Philiphine, Japan, and what else, can't remember (5 countries). So we get together and we talk about the problem that happens in Southeast Asia. We want to address the issue of migration, domestic worker and whatever. And then we started the project called "Mobile" and then we did a workshop, we meet a formal prostitute, and my ground worker is in Singapore, Thailand, Japan, and Philiphine. And then we come up with a story and the title called somewhere and the way she moves and also the project called "Mobile", and then we performed in the Singapore Art Festival. That's we implemented, and then it became a little movement because of the art. We also have art gallery that presents photo exhibition and it brings up a change because some of the ministers of labor came to see our shows. He found that some element at pop in his mind and he thought this needs to be changed. So, he's trying to implement a new kind of regulation for the labors in Singapore. So, I think that's very interesting too. I'm not sure if I answer your question, but I think the way of promoting intercultural values is also in the social issues as well.

(A) Shahanum MD. Shah

Bapak, saya akan coba bicara dalam bahasa Indonesia. Contoh yang saya berikan tadi (Cita Warna) itu adalah usaha kerajaan untuk menarik wisatawan, untuk tujuan wisata saja. Bukan untuk menunjukan itu sebuah daya tarik bahwa Malaysia mempunyai berbagai kumpulan budaya / etnik supaya turis akan tertarik untuk datang ke Malaysia

dan melihat. Malangnya, dalam pertunjukan yang saya tunjukan dalam video tadi tidak betul-betul mempamerkan ciri-ciri etnik yang sebenarnya. Jadi, banyak praktisi dan seniman di Malaysia tidak begitu setuju dengan apa yang dipamerkan karena tidak memberi gambaran sebenarnya mengenai ciri-ciri musik atau tarian, itu masalahnya. Jadi menurut saya, mereka yang terlibat dalam interkulturalisme adalah praktisi yang benar-benar mampu menghadirkan rasa dan jiwa, atau pendidik musik, pendidik tari yang dapat mengajarkan nilai-nilainya. Sebab, dalam Karya Cita Rasa tadi tidak terlihat nilai budaya dan etniknya, bagi saya secara pribadi pun tidak terlihat. Sebab, tujuannya hanya untuk menarik wisatawan saja.

Manusia yang bagaimana yang harus mempromosikan inter-kulturisme seperti yang saya bilang tadi adalah seniman yang betul-betul paham, bisa mendalami, menjiwai, dan merasakan sesuatu yang ada di bidang tari, musik, untuk mendukung inter-kulturisme. Juga pendidik, tetapi pendidik tari ataupun musik pun harus mempunyai nilai-nilai, sebab menurut saya pribadi di Malaysia “ramai” di kalangan pendidik mungkin tidak sampai tahap menjiwai dan merasai tari atau musik. Kemungkinan hasilnya bisa dilihat dari karya “Cita Warna”, atau mungkin kerajaan tidak mau mendengar seniman dan sebagainya. Tapi bagi saya, mereka yang betul-betul terlibat dalam sesuatu, seni itu yang harus mendukung inter-kulturalisme supaya pemahamannya lebih sesuai untuk disampaikan.

(Q) I Ketut Saba, S.Kar, M.Si

Terima kasih atas waktu yang diberikan. Saya juga akan mencoba untuk menyampaikan pikiran saya, karena dari tadi sesion pertama saya juga kehilangan satu kesempatan untuk menyampaikan pikiran, tapi saya sekarang berusaha untuk menyampaikannya.

Menurut saya, apa yang tadi telah disampaikan kalau tidak salah kedua pembicara ini memaparkan tentang beberapa produk budaya khususnya musik dan tari dimana masing-masing dari produk budaya itu mempunyai karakter dan keunikan masing-masing. Selanjutnya, saya kaitkan dengan apa yang disampaikan pada sesi pertama tadi, kaitanya dengan apa yang saya terjemahkan sendiri dengan istilah "roh" daripada kesenian itu sendiri. Apakah di dalam presentasi kedua pembicara ini juga sampai kepada persoalan "roh" dari pada masing-masing kesenian etnis tadi. Kalau sampai pada persoalan itu, kira-kira menurut pemikiran saudara, apa yang harus dilakukan oleh manusia-manusia seperti yang saya kaitkan dengan Pak Prapto tadi, manusia-manusia yang bagaimana yang kira-kira akan mampu untuk mewujudkan dan menghasilkan sebuah presentasi kesenian dalam arti luas yang mempunyai "roh", tidak hanya mempunyai teknis dan teknik saja. Terima kasih.

(A) Shahanum MD. Shah

Dalam presentasi saya tadi, saya lebih mau mengupas definisi, cara inter-kulturisme dapat diinterpretasi dalam konteks-konteks yang berbeda di Malaysia. Tetapi dari presentasi tersebut, unsur nilai atau roh dari pertunjukan Cita Rasa mungkin tidak ada, namun hanya sebagai seni saja. Jadi, saya ingin mengupas interpretasi inter-kulturisme dan nilai-nilai yang dipamerkan dalam aspek-aspek yang berbeda. Tapi bagi saya untuk "Cita Warna" sekali lagi dia hanya sebagai daya tarik untuk para wisatawan atau mungkin untuk me"roh"kan persembahan itu perlu melihat tujuan, cara penyampaian, dan pengajaran tari atau musik. Seperti yang saya sebut tadi, bagi saya yang seharusnya mendidik atau mengajar seni itu mestinya seseorang yang betul-betul memahami seni itu dan mampu menjiwai serta merasakan. Mungkin di Malaysia (*I don't want to say in the*

*very general term and I don't want to make a **blanket** statement) that I personally see the problem also, that it's as you mentioned just now more aform, tidak dilihat selain daripada bentuknya saja. Saya kasih contoh dari diri saya sendiri, saya pemain gamelan tetapi gamelan Melayu. Cara saya diajar mungkin hanya dari cara memainkan gamelan atau interpretasinya. tetapi jika saya mempunyai peluang belajar sedikit gamelan di sini (Jogja dan Bali) cara penyampaianya sangat berbeda. Pikiran dan cara saya menghayati pun sangat berbeda. Dan saya rasa kemungkinan bukan dari kaidah cara pengajaran saja, tetapi juga maksud lain dari objek itu sendiri, contohnya gamelan. Sebagai contoh gamelan dalam hal kemasyarakatan, tetapi apabila saya belajar di Malaysia unsur kemasyarakatannya tidak ada dan tidak disebut. Jadi nilai dia tidak disebutkan, kalau begitu bagaimana saya mau me"roh"kan gamelan kalau saya sendiri tidak betul-betul menjiwai dan memahami apa itu maksud dari gamelan. Jadi, saya rasa di Malaysia mungkin kita masih ada masalah begini, praktisi yang lama tidak ada masalah. Tapi bila sekarang perubahan zaman, bila diajar di Institusi pengajaran tinggi contohnya, kalau gamelan dahulu diajar tanpa menggunakan notasi, guru mengikuti, dan sebagainya. Bila itu berlaku, saya rasa penghayatannya berbeda, tetapi jika sudah diberikan notasi di depan dan hanya mengikuti dan membaca notasi saja maka tidak ada (nilai atau rohnya). Jadi, bagi saya pendidik atau praktisi yang mungkin masih kurang dari segi kepahaman perlu kembali ke *basic (back to the root)* untuk betul-betul paham apa maksud sesuatu di tarian atau musik dan sebagainya, itu pandangan probadi saya. Dan saya juga pernah mengamati dua cara yang berbeda, pertama mengikuti notasi, kedua tanpa notasi, persepsi keduanya sangat berbeda. Bagi mereka yang tidak menggunakan notasi dia akan terpaksa untuk mendengar, sebaliknya bagi yang membaca notasi maka dia akan mengandalkan notasi*

terus, dia akan memainkan bagian dia sendiri. Jadi jika penabuh gong atau instrumen lain masuk salah dia jalan juga. Jadi, penghayatan dia tidak ada, saya sering menyarankan kepada siswa saya untuk "tidak perlu baca notasi, coba dengar coba dengar, itu akan memudahkan", tapi mungkin karena background dia ada. *So, now is like going back to how can you do it, so that they will really understand the function as you mentioned just now it's not just the form, it goes what you all mean.*

(A) Narumol Thammaprulsa

Very interesting question, I'm also looking for the soul of art as well, especially when I do my art work. And I have to admit that it's not easy. The word "soul of art" remind me of the idea of *Taksu* in Balinese believe, I think it's very similar because all the artists they learn the art-form from the teachers by using their imagination and creativity, but not everyone has the soul of *Taksu*. So, *Taksu* is not just coming from themselves if they want how much they do the work, but it just happens if in Balinese would say like "support a god sense" but *Taksu* coming go right?. So, not every work that you produce will have the soul, and you don't have that kind of inspiration of power all the time, it's just coming go, so that's the idea of *Taksu*. Another idea, I think the soul of art for me is when I do something or when I see some of the work, and if you move, so move in any ways you may feel like powerful or you may feel like it wants you integrate you somehow, make you feel something and your life will never be the same again when you see that kind of art work. So, I want to see that kind of art work, and I want people to create more of that kind of work that change people's life. It doesn't have to be forever, but it can change something and move the soul of people. Then, how to cultivate that kind of soul. I will answer as an Aikido practitioner. I practice Aikido Japanese martial art form, and I teach at home. It's very simi-

lar to art in practice because you have to study the form especially traditional art. You study from the teacher over, over, and over, sometimes the teachers tell you “don’t ask the question, just do the form right” and then something will emerge. In Japanese term, they have the term “Shu-ha-ri” the stage of creating life, or art, or martial art. “Shu” is like the stage that you copy from your teacher with no asking questions, and try to do over and over until you master the skills that you do and then you do it very well until you don’t think anything anymore, it becomes your second nature. Then, you come to the stage of “Ha” is like people would say “kill the teacher” you ask the question “why? how can I make it better? how can I improve it? Is it ok? Is it worked this way or should I change it? Why it works? Why it doesn’t work sometimes? Why sometimes people love it? Sometimes why people hate it?” and then you started to create your own form, so it’s a “re-stage. It’s like you started to emerge, you become master, or you don’t question to yourself at all, you just do things of spontaneously. And everything you do become your lifestyle, become your art, become your soul. So, I think we can borrow that kind of concept in art making as well.

(Q) I Ketut Saba, S.Kar, M.Si

Saya ingin menambahkan sedikit. Mudah-mudahan apa yang saya katakan ini juga tidak terlalu salah ya. Menurut pendapat saya dari awal tadi, dari sesi satu sampai sekarang itu tetap bahwa seni pertunjukan baik musik maupun tari dan mungkin seni pertunjukan yang lain di Indonesia pada umumnya apalagi di Bali dan Jawa, ternyata “roh” dari pada pertunjukan itu sangat dipentingkan. Kalau tadi yang dijelaskan bahwa di Malaysia “roh” tidak sampai, yang penting tekniknya sesuai dengan teks, kalau sudah seperti itu sudah oke. Kalau permainan musik ala Indonesia itu tidak hanya sampai sebatas itu, lebih dari pada itu. Itu

yang ingin saya sampaikan di sini, mungkin ini juga bisa dipakai satu referensi untuk pembicara, bahwa "roh" itu sangat dipentingkan, bagaimana caranya untuk mencapai "roh". Karena kalau hanya sekedar teknik itu kurang lengkap, kalau kita bermain musik di Indonesia. Tidak hanya pertunjukan musik maupun tari, bahkan segala sesuatu yang dibuat, yang dibentuk, yang dibangunpun selalu diusahakan diberi "roh" supaya bangunan itu mempunyai suatu kekuatan dan mempunyai sesuatu yang hidup. Itu saya kira tambahan saya.



Regionalism has been a serious international issue after the end of the cold war. It is a body of idea promoting an identified geographical or social space as the regional project. It is the presence of the conscious construction of an identity that represents one specific region. "We Feeling" is often identified as a basic need to build the phases of regionalism as what has happened with the development of European Union (EU). Association of Southeast Asian Nations (ASEAN) has overcome the phase through the declaration of ASEAN Economic Community (AEC) supported by its three pillars; economic, politics, and socio-cultural.

Referring to the socio cultural pillars, dance, as one form of arts, has the opportunity to play important roles. UNESCO stated that dance is an inseparable part of human's culture. Dance is not only physically beautiful rhythmic motion, performed and conducted by dancers or groups of dancer on a stage and being appreciated by their audience. However, dance, as a matter of fact, is flourishing due to human needs to find harmony with the environment to maintain the continuity of life. The social believe and community relations rooted in the dance can be explored to elaborate an intercultural practice both through its foundations of motion and music. This kind of exploration will propel our understanding about the cultural foundations of "we feeling". Better understanding of this matter will play strategic role in the preparation towards people connection as the important feature of socio cultural pillar, which in the end along with economic and political pillars will strengthening the future of AEC.

Study on the manifestation of intercultural values in the dance can be achieved through the perspective of the dance and its music from all over the world. In the context of AEC, it is important to study how intercultural practice has happened in the dance movement and music of dances found in Southeast Asian countries. Intercultural exchange with other countries that have historical connection such as USA, Europe, China, Japan, and South Korea also proven to be valuable to enrich the understanding.



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